



"Church at Old Lyme"

by Charles Ebert

MEMORIES OF OLD LYME ART COLONY

MEMORIES OF OLD LYME ART COLONY
1900-1935



An Exhibition presented by the
GRAND CENTRAL ART GALLERIES, INC.

40 Vanderbilt Ave. (Biltmore Hotel) New York, N. Y. 10017

TN 7-3344

March 28th to April 15th, 1967



"The Harpist," Portrait of Miss Florence Griswold by Alphonse Jongs
(Lent by the Florence Griswold Association-Lyme Historical Society)

Of all the American art colonies that have spawned great American art at one time or other, probably none lingers more pleasantly in my own thoughts than Lyme.

I visited there frequently 15 or 20 years after the turn of the century, and remember Bruce Crane; the autocratic Hassam; the handsome Willard Metcalf, as well as the ebullient Guy Wiggins; the sensitive and dignified Wilson Irvine and, of course, I remember Miss Florence.

How impressive the lawn tea parties with the President of the Lyme Art Association, William O. Goodman of Chicago, with his white hair and handlebar moustache, looking like a British Lord at the Queen's garden party! But, probably the most lasting memory is what the art of Lyme really meant. To me, it was lyric, peaceful, with wide-shaded streets, and always an appreciation of the subtle moods of Nature — never stormy, always tranquil — that was Lyme.

I think our main object in presenting this Exhibition is to give some of the sentimental oldtimers like myself a chance to indulge in a bit of nostalgia. In spite of the great inroads of "Modern Art," I am convinced that the majority of American people still love the art of Old Lyme, and to them this Exhibition is dedicated. It is with extreme regret that we are unable to include the works of all of the distinguished Lyme painters.

ERWIN S. BARRIE
Director and Manager
Grand Central Art Galleries, Inc.

FOREWORD

The Old Lyme Art Colony was the first and largest art colony of its kind and many of the more forward thinkers in the art world during the first decades of this century either worked at Old Lyme or were closely associated with the group. At one period in its history, the colony was also a summer school for the Art Students League of New York and as such had an even wider influence upon artistic thought. Its annual summer exhibitions drew an audience from all parts of the country and included critics, collectors and dealers. But most important, the art colony at Old Lyme developed a style — a way of looking at nature that was uniquely its own.

Situated in southern Connecticut near the Connecticut River where it meets the Sound, the Colony attracted a great many progressive and spirited artists who were interested in developing "plein-air" landscape painting. This is a fusion of the Barbizon structure with Impressionism which formulated the tradition of the Old Lyme Artists.

From 1900 when Henry Ward Ranger first settled there until well into the thirties, the Old Lyme Art Colony was a leading influence in American Painting.

The social and ideological center of the new colony was the Griswold Mansion (now a museum), the home of Miss Florence Griswold. Here the artists lived. Outbuildings converted to studios filled the garden and the orchard surrounding the house. In this atmosphere there was a constant exchange of ideas and methods. It became a custom of the artists, as a token of gratitude, to decorate a wainscot or a door panel in the house.

"Miss Florence," as she was affectionately called by the artists, added greatly to the unity of the colony. The town, as well as Miss Florence, was proud of its new role as host to an art colony. In fact, it was only two years after Ranger's arrival that the people of Old Lyme invited the artists to hold exhibitions of their work at the Phoebe Griffin Noyes Library. Later, in 1914 the artists formalized their existence by creating the Lyme Art Association, an organization which was to include not only the artists of Old Lyme, but those whose residences were in the immediate area as well. By the end of the second decade they decided to construct an art gallery of their own, and in 1921 the "Lyme Art Gallery" was officially opened.

Many of the early painters at Old Lyme turned to the genre of animal painting. Each of the group had his own specialty; Carleton Wiggins and Dessar specialized in sheep; Volkert, Howe and Poore in draft animals, and Rosseau was famous for his paintings of dogs.

In 1903 a new tradition came to Old Lyme with the arrival of Childe Hassam and his Impressionist point of view. The shift from the Barbizon manner to Impressionism was almost immediate.

Editor's Note: It is encouraging to note that within the last two years the work of the Lyme painters is becoming very much in demand.

CATALOG

- 1 LUCIEN ABRAMS Landscape, Lieutenant River
Lent by The Lyman Allyn Museum
- 2 GIFFORD BEAL Lawn Fete
Lent by the Whitney Museum of American Art
- 3 GEORGE BOGERT, N.A. Autumnal Twilight
Lent by Mr. Warren Zerbe
- 4 GEORGE M. BRUESTLE, N.A. New England Hills
Lent by Mr. and Mrs. Frederick R. Kappel
- 5 GEORGE B. BURR Lu in the Garden
Lent by Dr. and Mrs. Knud Stowman
- 6 WILLIAM CHADWICK Four Mile River Road
Lent by The Connecticut College Collection
- 7 WINFIELD SCOTT CLIME On the R.F.D., Davis House
Lent by The Lyman Allyn Museum
- 8 LEWIS COHEN, N.A. Old Lyme Barn
Lent by Mr. and Mrs. Sydney Frankel
- 9 ALPHAEUS P. COLE, N.A. Portrait of Eugene Higgins
Lent by Mr. and Mrs. Alphaeus P. Cole
- 10 BRUCE CRANE, N.A. Autumn
Lent by Mr. and Mrs. Erwin S. Barrie
- 11 BRUCE CRANE, N.A. The Broad Valley
Lent by Mr. and Mrs. Dudley S. Ingraham
- 12 LOUIS PAUL DESSAR, N.A. Early Morning
Lent by the Montclair Art Museum
- 13 FRANK VINCENT DUMOND, N.A. Landscape
Lent by The Lyman Allyn Museum
- 14 CHARLES EBERT Church at Old Lyme
Lent by Miss Elisabeth Roberts Ebert
- 15 WILL HOWE FOOTE, A.N.A. The Griswold House by Moonlight
Lent by the Florence Griswold Association—Lyme Historical Society
- 16 EDMUND GREACEN, N.A. Boxwood
Lent by Mrs. Edmund Greacen
- 17 WALTER GRIFFIN, N.A. Old Houses, Stroudwater, Maine
Lent by the Boston Museum of Fine Arts
- 18 CHILDE HASSAM, N.A. Le Jour du Grand Prix
*From the Permanent Collection of the New Britain Museum of American Art
Grace Judd Landers Fund*
- 19 EUGENE HIGGINS, N.A. Home from the Fields
Lent by the Metropolitan Museum of Art, Arthur H. Hearn Fund, 1932.
- 20 HARRY L. HOFFMAN, A.N.A. Coral Sea, Bahamas
Lent by Mr. John L. Hoffman

- 21 WILSON H. IRVINE, A.N.A. Autumn
Lent by the Art Institute of Chicago, Friends of American Art Collection
- 22 WILSON H. IRVINE, A.N.A. Nantucket Harbor
Lent by Mr. William R. Watson
- 23 ALPHONSE JONGERS, A.N.A.
The Harpist, Portrait of Miss Florence Griswold
Lent by the Florence Griswold Association — Lyme Historical Society
- 24 WILLARD METCALF Prelude
Lent by the Worcester Art Museum
- 25 IVAN OLINSKY, N.A. Before the Mirror
Lent by the Boston Museum of Fine Arts
- 26 LAWTON PARKER, A.N.A. Nude in Landscape
Lent by the Florence Griswold Association — Lyme Historical Society
- 27 ABRAM POOLE, N.A. Marjorie
Lent by the National Academy of Design
- 28 HENRY WARD RANGER, N.A. Landscape
Lent by The Lyman Allyn Museum
- 29 WILLIAM ROBINSON, N.A. Old Lyme Landscape
Lent by The Lyman Allyn Museum
- 30 DIMITRI ROMANOVSKY View of Old Hamburg
Lent by Mr. James O. Joanou
- 31 EDWARD ROOK, N.A. Cliff Dwellers
Lent by Mr. and Mrs. Nelson C. White
- 32 PERCIVAL ROSSEAU Dan
Lent by Miss Rose Meehan
- 33 GREGORY SMITH Calm Winter Night
Lent by The Lyman Allyn Museum
- 34 ALLEN TALCOTT Oak Tree
Lent by The Lyman Allyn Museum
- 35 CHARLES VEZIN Brooklyn Docks
Lent by The Lyman Allyn Museum
- 36 EDWARD CHARLES VOLKERT, A.N.A. Spring Work
Lent by Mrs. John W. Steube
- 37 CLARK G. VOORHEES The Willow Brook
Lent by the Yale University Art Gallery
- 38 EVERETT LONGLEY WARNER, N.A. Snowfall in the Woods
Lent by the Art Institute of Chicago, Friends of American Art Collection
- 39 CARLETON WIGGINS, N.A. The Hay Field
Lent by Col. Grafton Wiggins
- 40 GUY WIGGINS, N.A. Church on the Hill
Lent by The Lyman Allyn Museum

*A few of the paintings in the catalog and
others by the Lyme artists are for sale.*



Le Jour du Grand Prix

by Childe Hassam

(Lent by New Britain Museum of American Art)



Lawn Fete

by Gifford Beal

(Lent by the Whitney Museum of American Art)



"Home from the Fields"

by Eugene Higgins

(Lent by the Metropolitan Museum of Art)



"Prelude"

by Willard Metcalf

(Lent by the Worcester Art Museum)



"Before the Mirror"

by Ivan Olinsky

(Lent by the Boston Museum of Fine Arts)

ACKNOWLEDGMENTS

The Lyman Allyn Museum, New London, Connecticut, in cooperation with The Members of the Museum Seminar of Connecticut College presented the first exhibition of the Lyme Group in the Lyman Allyn Museum last year. They published a beautiful catalog, handsomely illustrated, and generously gave us permission to use excerpts from their Foreword, as well as their reproductions, and we are indebted to Jane Hayward, William Ashby McCloy, Robin Richman and Edgar deN. Mayhew.

We are also indebted to the Officers of the Florence Griswold Association — Lyme Historical Society, and to Patricia Burr Bott, who has taken the responsibility of organizing this Exhibition.

GRAND CENTRAL ART GALLERIES, INC.

A non-profit organization founded and operated solely in
the interests of the American artists and American culture.

OFFICERS

HON. PETER GRIMM
President

MR. CLEO F. CRAIG
Vice President

MR. STANLEY C. ALLYN
Vice President

MR. KENNETH RUSH
Secretary and Treasurer

MR. J. PORTER BRINTON, JR.
Assistant Secretary and Treasurer

TRUSTEES

HON. WINTHROP W. ALDRICH

MR. ETHAN D. ALVEA

MR. GEORGE A. BUTLER

MR. SAMUEL JAMES CAMPBELL

MR. JAMES G. HANES

MR. WILLIAM H. HUBBARD

MR. FREDERICK R. KAPPEL

MR. JANSEN NOYES

MR. JACK S. PARKER

MR. BAYARD F. POPE

MR. BROWN L. WHATLEY

ERWIN S. BARRIE
Director and Manager

MARCH 28th to APRIL 15th, 1967

GRAND CENTRAL ART GALLERIES, INC.

40 Vanderbilt Ave. (Biltmore Hotel) New York, N. Y. 10017

TN 7-3344

Hours: Monday through Saturday 9:30-5:30